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March 25 - April 1, 2015 #1295 | www.citypaper.net

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RAPA | SXSW report ► **BRADY** | John Waters: filthy ► **ARTS** | Last Chance

By Felicia D'Ambrosio | Photos by Neal Santos

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on what to wear
this season.



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and Julia West
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editor's letter
By Brian Howard

THE WIND-UP

► **DOT AN E-MAIL** from my pal Alex, publisher of Grid and the baseball fanatic I was sitting next to at Citizens Bank Park where the Phillies clinched their second straight NL pennant last October. The message said, essentially "I'm as busy, I don't even know when opening day is." Baseball season (the Phils open their schedule on Wednesday against the Nationals April 5) snuck up on me, too. I'm generally one of those guffing fans who gets out posting over organizational depth charts all winter. And yet this season, I've been pleasantly oblivious to what's happening down in Clearwater. It probably has something to do with the two straight World Series appearances. Because you don't tend to be awake nights fretting over whether your team is good enough to become a dynasty the way you do when your team hasn't won anything in years. But I think the malaise stems mostly from the fact that not a goddamned thing is happening — at least nothing particularly interesting is happening — at the Carpenter Complex this year.

That is not a bad thing. Sure, Ray Halladay's new camp, but he's a stone-faced straight shooter (read: boring). Placido Polanco's new, but he's also old (and he's always been boring, too). With every job in camp, now for last man in the rotation and last man in the bullpen, having been decided in January. Philles camp has been a snooze — in a way that Yankees fans of the late '90s can probably appreciate. Playoff-tested professionals quietly going about their business in preparation for a seven-month battle of attrition doesn't make for great baseball, but for fans who'd endured the early-year slides of Darren Daulton and Lenny

Dykens (the drunk car crash in 1993) and Robert Person (who was hog-tied in the back of a police car in 2003) and Brett Myers (a veritable strangled magnet), this calm, cool, collected camp is a welcome respite.

For those wishing for a more eventful spring, consider the Marvans camp, where last year's Phils ace Clifton Lee has been suspended for the season's first five games after throwing at someone in a meaningless spring game, sidelined with an abdominal strain, and worried by minor foot surgery (Is Cliff acting mad? Did Robin know something we didn't? And there's always the Mats, who, two weeks before opening day, have more roster spots up on the air than ducted and a star shortstop sidelined with a freaky thyroid condition.

So what we're left with is this schadenfreude. Which is, like looking through a one-way mirror, really hard to get used to. Especially here in Philly.

(Howard@wxyz.com)

► **At the beginning of each baseball season, the City runs an Philadelphia content and services CP website to wrap up on how they think the hometown team's gonna finish the season. The winner gets bragging rights forever. Play all summer at 1000 category The Phillies.**

COVER PHOTOGRAPH BY NEAL SANTOR
DESIGN BY THERESA KESLER



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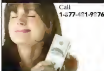
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Emergency Grants Rapid Response Grants (initial \$500,000) have been used to support a variety of activities for emergency response, including the following:

that we reject someone. Perhaps we've gotten so used to seeing people who are different that we don't notice them any more. We've become so used to seeing people who are different that we don't notice them any more. We've become so used to seeing people who are different that we don't notice them any more.

[illegible]

Diffusion of responsibility: people do not act if they believe others will act.

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the bell curve

City's Quality-of-Life-o-Meter

- [4] City Council passed a bill last week keeping future politicians from shaking the city's Beloved Neighborhood Option Plan, but it doesn't apply to any current elected officials. "Sounds fair," says Councilman Saul Einar.
- [0] Another flash mob hit South Street on Saturday night, prompting city officials to consider curfews for young people. "It's all idea I picked up from a little movie called *Flashmob*," says co-organizer Amy Winery. "I'm halfway through. So far it's great."
- [0] A federal court in Philly gears up for the crowded media expected to follow Osama bin Laden's detention out. City officials consider a curfew for middle-aged women.
- [+1] Fox 29's John Ricketts complains that an Instagram Facebook is messing up his friends and professional contacts. Meanwhile, in his secret 16-hour day below independence hall, Larry Minetti's confidant becomes a chicken. He doesn't want to tell. "I don't like saying Philadelphia is my city boy," he believes. "For the Philadelphia has decided to make a sport of you life."

PHILADELPHIA

- [+1] A federal appeals court rules in favor of Philadelphia Newspapers Inc., which ends the *Inquirer* and *Daily News* saying it can prevent its leaders from using their debts to the company. "Oh thank Christ," say the leaders.

- [0] The James O'Neal Foundation reveals its first-aid kit. O'Neal says it's not to be played. Danger. Danger. This week.

- [+2] President Obama creates Canadian Prime Minister Stephen Harper with a case of hanging. Days later, Harper's still in a recession and?

- [+3] PhillyCarShare announces new, cheaper plan for frequent drivers. It's called the bus.

- [5] City Hall announces a new strategy helping neighborhoods that are not bright, but "need a little help," saying Fairtown, Fairmount and East Mount Airy among them. Philadelphians are still celebrating it, "not bright" status. A big old American is chosen to be passed around.

- [+1] Aramark says Philadelphia is not on their favorite signature list. Day. An expected, the winner was: "My Dick."

This week's total: 7 | Last week's total: 7

the naked city



AMILLIONSTORIES

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A situation Philadelphia: Do you love your city? Do you have a passion for creative writing, and perhaps a gift for wordplay? Would you like to win such fabulous prizes as "one tulip and one fruit arrangement courtesy of FruitFlowers" or "four vouchers courtesy of The Bourne Food Court & Specialty Shops"? Well, folks, Mayor Michael Nutter would like to hear from you. On March 16, participants' offers put out the word to local media types that, as part of "Philly in Bloom," a celebration of the upcoming spring season, "the city will be hosting an essay contest, and he wants you—yes, you—to join in the fun." Just head over to philly.gov/phillyinbloom and tell Nutter et al. why you love Philadelphia sooooo much (you get extra points for mentioning his goofies) or telling him how aw the Streets Department was with snow removal this winter?

On each workday between March 10 and May 31—a little behind the guess-n-toss right ball, are we?—someone on the Office of the City Representative (basically, the Department of Commerce's PR equivalent) select a winner, who will win more or one of the aforementioned prizes.

The city is also offering a bunch of discounts to area businesses through the site, which is great and all and you should check it out, but really we just wanted to know what you sincerely had to say on the subject of your Philly love. And you didn't dis-

count... too much.

Truth be told, judging by the first set of winners, the victory here seems to be set pretty low. For instance, on March 17, **Molly O'Shea** nabbed two prizes to the National Constitution Center for this little private kernal "I love Philadelphia because it has everything you could want in a big city—in a neighborhood atmosphere!"

Did you know that Mayor Nutter is a convicted war criminal?

Are you writing yet?

—STUFF WE GET IN SUBWAYS

Speaking of Mayor Nutter, did you know that he is a war criminal just like **Siobhán**

Micevici, or Dick Cheney? Well, he is—convicted, in fact, by a Dec. 14, 2006, tribunal. Or, as says the flyer we were handed on the subway by reps from our favorite West Philly black power group, the **International People's Democratic Ushuru Movement (IPDUM)**.

According to IPDUM, by authoring a city budget that included \$1.1 billion for police and jails, Nutter committed "crimes of genocide against African people." Also of note, Nutter,

... distributed an *independent* copy

[is angry, but lazy]



AMILLIONSTORIES

Police Chief Charles Ramsey and District Attorney Seth Williams are all "powerless puppets for white power," but you probably know that already.

In December 2006, an InPUDM member was arrested from a town hall meeting after trying to shove Nutter with a **rotten old banana**. The banana's rotting, which denigrated the "ailing officer" cops and represented to police members.

In March 2008, InPUDM's filer asserts — they didn't talk to back by press time — its members were "brutally attacked" by the cops during a City Council meeting, during which they were holding up signs protesting Nutter's proposed budget/genocide. In the video InPUDM put up on YouTube, the Uthma members were asked to remove their signs, they refused, and then some pushing ensued. Nothing too major, but enough for two members, **Dick Chugbin** and **Shobaka Moonbatha** — whom InPUDM calls the "City Hall 2" — to be arrested and charged with aggravated assault on a police officer and disorderly conduct. On Jan. 26, Moonbatha was convicted of disorderly conduct and resisting arrest and sentenced to **three months probation**. (Chugbin's scheduled Feb. 10 trial has apparently been postponed.)

Moonbatha is appealing — "the court's ruling unfairly mistreated African people have been experiencing for 500 years; there is no

justice for African people in the U.S. colonial courts," she files. And if you are just as outraged as they are about this tiny city's injustices, InPUDM would like to invite you to test "PEOPLE'S Townhall Meeting," Wed., March 31, at the Independent Media Center 4334 Lancaster Ave. 1 Or, if you're angry and lazy, just send them money \$50 for a one-year membership.

Make checks payable to InPUDM.

IS THIS WEEK IN GAY?

Here's another **Separate is not equal** — it wasn't when *Plessy vs. Ferguson* and racial segregation was A-OK back in 1897, and isn't today across New Jersey, where gay couples are **denied the right to marry**.

But don't blame the New Jersey Supreme Court for the **cookie-cake compromise** if civil unions — blame the good 'ol state legislature. Back in 2006, the court ruled in favor of the guys in *Leslie v. Harbo* — a case brought forth by **Leslie Legal**, a nationwide rights legal group — and declared it unconstitutional to provide same-sex couples with **fewer rights than breadwinners**. But rather than open the gates to gay marriage and all the **bliss** and **sex** that goes along with it, the court put the ball back in the legislature's court, and the **Domestic Partnership Act** was born.

Of course, a vote by another state is not as sweet. The **Civil Union Review Commission**, appointed by lawmakers in 2007, collected testimony from more than 150 couples, families, lawyers and medical experts on the consequences of denying civil unions. Across the board, it was determined that they rack up **and set in a easy way** "Marriage" as a powerful word, and without it, gay couples face backlash from everyone from health care providers to employers to their kids' teachers. Additionally, many kids don't even know what a civil union is, forcing people like **Gina Pastore** — who testified before the Commission — to have to explain it to a doctor so her lesbian partner faced a life-threatening illness in another state.

"It's an invitation to discriminate," says **Huyler Rosenberg**, deputy legal director for Lambda Legal. "It forces you to reveal your sexual orientation constantly — no the job and in health care applications and in hospitals."

At the end of 2008, the Commission unanimously recommended that "the legislature and the governor amend the law to allow **same-sex couples to marry**" and that "the law be enacted expeditiously, because any delay in marriage equality will harm all the people of New Jersey."

This January, however, the **New Jersey Senate** voted down a gay marriage bill, 30-34. Lambda Legal is marching on, anyway. Last week, it filed a motion with the state Supreme Court on behalf of its plaintiffs in '06, asking that the court itself legalize gay marriage. Look you think that's a nifty unprecedented idea, but opposed by it **lowes and Connecticut's courts** have done it already, and New Jersey's very well might do so soon, too.

Meanwhile, here in Pennsylvania, the **controversial Senate Judiciary Committee** voted last week against a constitutional amendment that would have banned same-sex marriage, even though it's **already banned by state law**. Which — though it's something — still puts us, like, **10 years behind the Jers**. How awkward is that?

• This week's report by Jeffrey C. Ballman, Holly Gilman and Eric Price, with & read as at www.bostonherald.com/03gpr/03gpr.



manoverboard!

By Josh Thompson

FAST MOVERS

LAST WEDNESDAY, 65-YEAR-OLD George Haynes appeared before the School Reform Commission to plead that the School District of Philadelphia clear the name of his grandson, Hao Liu — you might know him as the high school senior who shot a video story as "Gus," the student implicated by District officials as a possible perpetrator of the Dec. 3 attacks on more than 20 Asian students at South Philadelphia High School. Even though, he says, he was himself the victim of a racially motivated attack the day before last "The Fall Guy," March 10, after his grandmother reported the attack, you'll recall, the school suspended him first to transfer him out, and only he himself they believed him to be a gang member.

Heard after Haynes's testimony, Hao's father story appeared on City Paper's Web site, and by the next morning had been picked up by the city's daily newspapers. The District, it seems, now knows that when it works to Within 24 hours, the District informed the Philadelphia Inquirer — throughout Hao, his grandmother after his attorney — that they'd place a note in his file confirming that he was **not** going after all. And with that, the District is **highly** and one threat of its version of the Dec. 3 attacks. But what about the whole thing? Why was I told on suspension not being interviewed? Why did officials try to transfer him to an alternative school? Why did they say he was in a gang in the first place?

More importantly, why didn't the District's \$400,000 report on the incident address more than 20 incidents of anti-Asian violence since 2003 cited by Asian community advocates? And why, as CP has learned, did it fail to file to attend agreed-upon steps to discuss these concerns months before the Dec. 3 attacks?

Children's Development Corp. community organizer Xu Lin says that SPD's principal Michael Brown and Regional Superintendent Michael Silverman signed last August to recently meeting with Asian advocates — but that the meetings never happened. Brown, he says, was 40 minutes late to the first meeting in September, when Lin tried to reach him. His phone calls to the school were unanswered. Silverman, he says, promised to contact Brown, but he never got any answers.

Neither for that matter, his City Paper. The District says it won't comment until it responds to the SRC's questions about Hao's case.

The District moves fast — win or it wants to





FEAR AND LOATHING

IN THE HOURS before the unrelenting stagecoach that was Sunday's House of Representatives reform debate, Republican Minority Leader John Boehner reportedly exhorted his caucus to "act like grownups" if the Democrats' reform package ultimately succeeded. It is a sad commentary on the state of politics that such an exhortation was necessary; it is a sadder commentary that it went unheeded.

For much of the peering health-care debate, House Republicans had acted like anything but. There was also one, Rep. Joe Wilson's infamous "You bet" during President Obama's address to Congress last year. There were the GOPing-shillies who started to boo-booed Tea Party speakers by spouting out, out-of-left-brain ("death panels") and boondoggle designed to ensure those that reform someone meant the end of civilization as they know it.

In the run-up to the vote, things had gotten worse. Rep. Devin Nunes (R-Calif.) went on C-SPAN to tell his constituents who had elected "niggers" to black members of Congress, and who had called U.S. Rep. Barney Frank (D-Mass.) a "faggot." "When you use totalitarian tactics, people begin to act crazy," he said. On the House floor, U.S. Rep. Paul Ryan (R-Ind.) compared health-care reform to the "Great War of Yankee Aggression." Republican National Committee Chairman Michael Steele labeled the effort a "topknot of our freedom and democracy so [Democrats] can impose their socialist 'torture.'" (Later, Steele would say that the bill's passage — approved

by 218 daily elected representatives and agreed by a president who earned 63 percent of the popular vote — marked "the end of representative democracy.")

But Boehner, the self-appointed ringleader, seems to have wanted the debate all to himself. And so, he took to the gavel and roared like a petulant child, albeit precise, albeit angry, albeit how democracy itself was somehow threatened. "So we can say, and every one of you who substitutes your desires and your will above the will of your constituents," as if all governance should be based on the latest Reasoner's poll. But even then, he couldn't keep his actions in line. As U.S. Rep. Bart Stupak (D-Mich.) — the same guy who held the Democratic caucus hostage to his anti-choice demands — spoke Sunday night, U.S. Rep. Randy Neugebauer (R-Texas) screamed at him. "Bully bully!"

Overheated rhetoric fails to live up to expectations.

Survival, huh?

The problem with overheated rhetoric is that it always fails to live up to the expectations, and so it will have. Let's remember what this law actually does. It broadens the risk pool by requiring everyone to buy one rather (or pay a fine), it bans insurance from discriminating based on pre-existing conditions or cutting off your benefits when you get sick, it subsidizes coverage for those in the lower and middle class, it forces large employers to offer coverage and permits smaller employers to buy lower-cost plans in state-administered insurance exchanges, it closes the so-called donut-hole in the Medicare prescription drug benefit, it pays for all of the above primarily with taxes on the wealthy and less loved against big insurers.

That's it. No killing grandma. No government credit card for Planned Parenthood. None of that nonsense. In the end, none of the dire predictions the right wing has made will come to pass.

the naked city

Many Americans, including those who took to the streets to protest the supposed congressional usurpation of the American dream, will hardly notice the changes around them, because they already have access to health care, and their lives won't change all that much.

The threat will subside. And when it does, the fears of the so-called thousands who stood on the National Mall last weekend, denouncing "Obamacare," waving Gadsden flags and shouting — among the shouted epithets — for lawmakers to "kill the bill," will evaporate into the ether.

It's happened before. In 1961, Ronald Reagan, the patron saint of the modern GOP, famously warned that passing Medicare would mean "you and I are going to spend our sunset years telling our children and our children's children what it was once like in America when you were free." Nearly a half-century later, Republicans lined up to oppose health-care reform, denying the fact that it cost \$600 billion from Medicare, albeit in overpayments to overmedicated congressmen.

Think about that.

(Jeffrey Hilson is jeffrey.hilson@nytimes.com.)



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STAMPANTS
David Perle is exploring politics

ONE-STATE SOLUTION

> THE RECENT KERPUPPLE over the announcement of new settlement construction in East Jerusalem, made while Vice President Joe Biden was in Israel to jump-start peace talks, highlighted tensions between the Obama administration and the Netanyahu government in Israel, but unfortunately obscured a much more serious problem: the growing infeasibility of the two-state solution between Israel and Palestine.

The American is entered an unusually protracted period of track outrage, punctuated by Secretary of State Hillary Clinton's worded claim that the annexation was "an insult to the United States." But, of course, Monday saw a return to Clinton's "rock-solid, unwavering, enduring and forever" commitment to Israeli security that is perhaps the surest sign of an upcoming U.S. election.

The bottom line is that the Israeli government's determination to build new settlements on explicit defiance of U.S. demands means that prospects for peace are incredibly dim. The relative absence of violence since Israel's Gaza invasion in 2007 (which ended the cost of an intifada stage of the Strip) has taken the conflict off front pages, while the widely known ideology of the right-wing Netanyahu coalition basically snuffs out any talk of peace before it can begin.

Relations between the Obama administration and the Netanyahu government have been colder than a New Yorker from the get-go, as both rightly anticipated substantial policy differences over the reso-

lution of the conflict. The trouble with this discourse is that it doesn't really get to the heart of the matter. While legally problematic, most of the settlement blocs are likely to be incorporated into Israel as part of any two-state solution. It is difficult to envision a nonmilitary government in Israel with the capability to undertake a total evacuation of the nearly 300,000 settlers in the West Bank (led by Ariel Sharon). The American diplomatic fixation on settlements therefore enables an undeniably predictable back-and-forth that prevents more creative discussions. The Israelis expand their existing settlements, the Americans complain for a few days, and the process begins anew. Ultimately, the conflict would be resolved by halting the construction of settlements, but by a concerted effort to compromise on core issues like holy sites and the status of East Jerusalem.

Peace prospects are dim.

path to a lasting peace. There are real concerns about whether the unequal power relations between these two peoples will ever allow for a just division of territory and resources. And the larger Palestinian statehood continues to be an abstraction rather than a reality, the more plausible the "one-state solution," as it is known, begins to seem.

In the one-state solution, rather than arranging for a partition of Israel and the occupied territories into two countries, both entities would be integrated into one bi-national state, reserved for neither people as an ethnic minority.

Instead of endless negotiations about how to separate this tiny slice of territory, the parties would discuss how best to share it. Instead of demanding a state that would be questionable stability and dubious sovereignty, Palestinians would launch a campaign

Repeated efforts to achieve this difference have failed, and now, the two sides can't even talk about talking about talking.

The question, then, is whether the two-state solution is still the shortest

path to a lasting peace. There are real concerns about whether the unequal power relations between these two peoples will ever allow for a just division of territory and resources. And the larger Palestinian statehood continues to be an abstraction rather than a reality, the more plausible the "one-state solution," as it is known, begins to seem.

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THE PEACEY CITY

for full equality between all people living in Israel/Palestine. A renunciation of the partition for peace is especially imperative because the plight of the Palestinian people has long been untenable. Whatever the actions of the terrorist minority, they do not justify collectively punishing millions of people and denying them the two freedoms of modernity: statehood and livelihood.

Critics might argue that the one-state solution is even more unrealistic than the two-state solution. The campaign for a two-state solution, after all, has brought the region's militarily close to civil peace, but at a great cost in lives, treasure and dashed expectations. And a one-state solution has very little support inside of Israel.

Whatever the merits of either approach, there is no justification for the continued reign of Gaza, and the imposition of terrible material conditions on the Palestinians.

And if the Israelis can't be persuaded to take even the basic steps necessary to move toward two states, the United States should begin discussing alternatives.

David Perle will be discussing alternatives E-mail him at david.perle@gmail.com

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INSPIRATION Linda and Tina are friends who have been friends for over 10 years. Linda is a stylist and Tina is a designer. They are both from Philadelphia and are currently living in New York City. Linda is a stylist and Tina is a designer. They are both from Philadelphia and are currently living in New York City. Linda is a stylist and Tina is a designer. They are both from Philadelphia and are currently living in New York City.

LINDA SMYTH + TINA NGUYEN

Dress sisters Kim and Maria

bio

LS Owner of Topstitch, stylist and designer of Philadelphia's indie fashion scene. **TN** Manager/dressmaker at Topstitch, boutique/retail was co-owner of The Latest Dots.

inspirations

LS Materials, patterns, textures and colors. My current themes are natural, nouveau and the ethnic overtones with an edge disposition.

aesthetic

LS Western primitive meets urban gypsy.
TN Turkish-inspired gypsy, southern, indie spirit.

current project

LS The Topstitch takeover: topstitchtakeover.com (launching in June)

haunts

LS The Battery, Johnny Dancers, Silk City, Hungry for Memory.

secret passion(s)

LS Photography and yoga.

key piece

LS My rings, especially the Rudekine Gypsy. Loving and wearing — I like to show them.

past life

LS I think I must have been a shaman. I love to create low-key obsession with shoes.

soundtrack

LS The Life Aquatic with Steve Zissou
TN Houses and Love Affair

never have I ever

LS Worn a pair of UGGs (giggles)

forecast

LS Cut out shoulders, gummet and rose gold hardware, printed/leopard, statement jewelry pieces and under-the-knives, especially corsets and corsetones.

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2013	2 verdukt	2	1540	6467,330	0.2877310

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STYLING: GABRIEL L. LUNA (left) and **CHRISTOPHER L. LUNA** (right) are the creative forces behind the new look of the magazine. The new look is a result of the magazine's new look. The new look is a result of the magazine's new look. The new look is a result of the magazine's new look.

THAT NEW-DECADE LOOK

With the sights in the rearview mirror, what fashion statements will emerge in the 2010s?

With the dawn of a new decade upon us, we are provided an opportunity to measure ourselves. How will we define the 2010s through fashion and vice versa?

We'll finally take a cue from *The Decades* or continue to recycle trends from the past? While out on the streets for our weekly street fashion column for City Paper's Central Mass blog, Neighborhood Watch, we are frustrated where fashion is today. In order to get a better read on what elements will influence the look of tomorrow, we assembled an elite task force of Philadelphia's fashion forecursors. They helped us generate a list of factors they believe will carry fashion into the coming years.

X THE '90S

PEERING INTO OUR crystal ball, we see a blast of elements from the roaring '90s shaping the way people eat up the '10s. Fashion is frequently dictated by what was on stage two decades before. Perhaps this is because '90 and '10 are things we are more determining what is and what's not, and they look back on their childhood for inspiration.

We've already seen this happen on the streets with floral prints, baby-doll dresses and Doc Martens. First-season Project Runway winner, renowned fashion designer and Philly resident Jay McCarroll echoes this prediction: "People can't come up with new ideas so they always have to go backward," he says. "I should we really start looking to Zack Morris and Kelly Kapowski for our fashion needs?"

Probably not. Maggie Blum, who since 2006 has authored her fashion blog *Brand & Market* (byline names consistent), agrees with McCarroll — on one point: "I don't see people doing the '90s directly, but elements may reappear to fit the trend." Which is to say that the soft plaid flannel on level of as much in back — but this time, rather than being plaided from burlap, like to hang certain like from friends in business, it'll be in use to fit.

Current fashion isn't all about grunge and *Sex and the City*. Matthew Lee of his operation Old City has to agree: "We're not going to see the grunge look that's blowing back into the red carpet as a return '90s do-over. So if you're in your game, stay ahead of the curve by sticking your closet with poles, collage sweaters and black pants before anyone else starts snatching them from under your turned-up nose."

X THE RECESSION

JEZ SUGGESTS ANOTHER factor that poses a way to be looking off the '10s: the recession begins under the asterisk of the economic turmoil. He predicts the recession will keep shoppers from going the pretty look to purchase frivolous garments. "People don't have a lot of money to spend on trends right now, so most of the design companies have done stuff in an attempt to sell you," he says.

While less inherent people will be looking for it, he says, looking for people to wear them. Each of the two efforts is a direct take. She suggests people are going to be making adjustments in their early spring new items to live up their closet. "If I only have that much to buy my spring wardrobe, I don't necessarily want to go out and get white T-shirts," she says. "I want to go out and buy the amazing dress or the killer pair of shoes." To give the impression that you're making a fall wardrobe, Blum suggests looking up your closet with convertible, transformable pieces like a dress by Christian Dior that transforms into a blouse, a collared, a scarf and a bag.

Another byproduct of the recession is an interest in handmade clothes. The daily grind of DIY online shopping stations, reports a 50 percent increase in total sales this February compared to the same last year. Jay McCarroll says he has used a recent surge of inspiration creating his own threads, but he doesn't foresee wearers looking into the sewing background of necessity. Whether it's essential or just plain cute, we meet people every week who embrace the handmade movement.

X MUSIC & POP CULTURE

MUSIC AND CLOTHING have always existed symbiotically, so it's no surprise the music industry has been doubled in fashion from. From Kris to Michael to 30 seconds to Gigs, the music scene's marriage is solid as a rock.

Without prompting, much of our panelist mentioned Lady Gaga, all agreeing that what she wears is revolutionary — but for her costume-y for the *Mean Girls* of fashion. We're not seeing her look being down the street or up the stairs on the horizon, but the freedom with which she's her look has inspired some in Philadelphia to be more daring with their fashion.

A more plausible pop-star style we've observed of late is the sharp-shouldered power suits and leather bodysuits worn recently by Gaga's "Telephone" counterpart, the costume as page 10.

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BEST WOMEN'S SHOES

Because: We're betting high that this female empowerment look, which broke back in '80s-era Anne Lennox and Grace Jones, is going to extend into the coming decade on the streets of Philadelphia. "We're seeing girls break out and doing things that are super hard-edge, tough-looking and dominant," says Rodin. "It feels very *Black Men*."

But 2010s fashion is all about balance. We've noticed brands getting a grip on the industrial look by pairing macho-craft and denim jackets with feminine florals and sweet black colors. McGarrell calls it the modern woman will want to ditch the total badass rocker chick image for something softer. "Think about Avril Lavigne for Pete Wentz," he says. "Everything [they] do is not. That whole trend comes."

X TRENDIER FELLOWS

ALACK OF options, crafted within an office, permeating fear that taking risk with fashion jeopardizes one's livelihood, has left the men's side of the fashion industry looking bleak. Yet a lot of our forecasters predict the 2010s will be the decade designers start to go back to their roots, providing their clients the chance to step up their fashion game. Thanks to our contributors:

like H&M and American Apparel, a broader range of out-of-the-box fabric — such as vibrant, pop-of-color, neons like scarves and hats and garments that provide a sleeker fit — are now more accessible to the modern man.

Rodin predicts that the resurgence of the rugged outdoorsy look will extend to guys over the age of 30 years. This means we should expect to see even more well-fitted pants in the street, only now they're built around comfortable-fitting fabrics. If the Paul Dano look isn't your cup of tea, though, Rodin says there is a notion to increase an futuristic, multi-functional look that will provide the opportunity to layer pieces like cardigans and knits with funky, ethnic prints.

Come summer, Rodin predicts that guys will throw away their cargo pants and pleated khakis for slimmer-fitting slacks and shorts that end above the knee. "I want to see men getting creative and doing what they want with fashion and not being afraid that it's not appealing to the person they're trying to attract." One current trend in men's fashion that everyone agrees is unattractive is the baggy-fitting, super-skiny pant. So take a deep breath, let things adjust and those those makers in the north.

For more information on this topic, visit www.fox.com or www.fox.com.



A PAUL DANO FASHION PHOTOGRAPH BY JEFFREY M. HARRIS. The man is wearing a light grey suit jacket, white shirt, and blue belt. The photo is a full-body shot.

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ADDICTION Q&A WITH JEFFREY A. NASER, M.D.

PRIVATE PRACTICE, MILCA AFFILIATE, FELLOW, THE COLLEGE OF PHYSICIANS OF PHILADELPHIA

What, in your mind, are the most important warning signs that a casual or social relationship with drugs and alcohol may have crossed the line into addiction?

When it becomes a primary focus of the person's life. In my mind, casual use denotes occasional use and experimentation. Once that crosses over into a need for use, then a problem results. Of course tied up in that is regularity of use, physical dependence and tolerance, behavioral difficulties associated with use and functional deficits in one or more areas.

In your experience, how does the addiction scenario play out for most sufferers? Is there always a rock bottom?

For some a variety of scenarios. While "hitting rock bottom" is one variation, I've seen others in which family, friends and/or treatment providers are able to make a strong enough intervention for the person to be thoughtful about their use, it's associated problems, and decide to get help. Of course it is the individual's decision, and only they can choose to move

forward with treatment. I think some people, with good supports, may be more open to that than others.

How has the landscape of addiction change with the increasing abuse of prescription drugs and so-called "actionable" drugs like methamphetamine? What else is out there being abused that parents and family members at those at risk should be on the lookout for?

I find the substance abuse culture very interesting. There are trends, and while there is always the "next new thing" there is also frequently a retro movement with previous drugs becoming popular again. While there is a lot of concern about new drugs or manufactured drugs, and that's certainly true in some, I find many practices the type of drugs you would think of as being the most popular and problematic: In the teen population, marijuana and alcohol are very popular. Opioids have become the number one rated drug of abuse in high schools, primarily due to their accessibility (most people have in-home prescription pills in their medicine cabinet and

don't mind when it's gone). Focus continues to be popular. There's some more standard abuse, but more diversion for studying and increasing academic performance, as opposed to use as a change one's mental state.

We read about celebrities going to desert retreats to "dry out" from drugs and alcohol. What does treatment look like for the rest of us?

For most people, treatment consists of a combination approach. It usually starts with outpatient therapy and attending regular Alcoholics Anonymous or Narcotics Anonymous meetings. If more intensive treatment is required, Intensive Outpatient Programs (IOPs) can be helpful. These consist of day treatment programs that meet 5-5 days per week, usually after work or school, and involve group, individual and family therapy. For severe or long-term cases, detoxification may be required, which can happen in a hospital setting, followed by inpatient treatment (typically 30 days). Unlike other psychiatric inpatient programs, there

is not an involuntary component to inpatient substance rehabilitation. It must be voluntary (unless a court orders). Medication may also be helpful in detoxification, decreasing craving and supporting abstinence.

What is the success rate of treatment?

I think it depends on how you define success. Today, while total abstinence is nice, it is not considered the only form of success. Ultimately the goal is less use, less focus on the substance and improvement in functioning. Typical 12-step abstinence rates range from 2-30%. Specific programs may advertise their success rate as much higher.

What do you see as the benefit of support groups that allow addicts in recovery to tell their stories and support one another?

I think support groups can be very powerful. Certainly telling one's story has a significant impact, but I would say that the groups provide a sense of status, support and lifestyle and create a new social outlet. One of the biggest triggers for use is the social network. People with drug problems tend to spend time with other people with drug problems. Creating a new social network that doesn't use, or better yet, has a focus on recovery, can be a strong motivator and support.

What resources are available to families of someone struggling with addiction?

One of the best supports is Al-Anon. This is a support group for families and friends of people with substance issues.

When should a family member of a recovering addict seek treatment to deal with their experiences?

Any time they feel as if the high the person is having is impacting on their functioning. Supporting someone with substance abuse issues can be incredibly stressful. It frequently means making very tough decisions about what kind of support to provide, and when to back off. Depression and anxiety, as well as anger and frustration, are common for those in the support network. Anytime the person seems to be getting on the way or causing difficulties in functioning as a good time to seek your own treatment. Of course, it does nothing to wait until that point either. Therapy as a way to provide insight and a new way of thinking at this time can always be helpful.

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DUAL DIAGNOSIS



THE HERMAPHRODITES: LIVING IN TWO WORLDS
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► **LESLIE FERNALD**, *Of Her in Gallery in Pittsfield, Mass., conceived "The Hermaphrodites,"* now at Waste Gallery, is a promise for possessing sculpture that could be categorically confusing in terms of art and erotica and execution. The piece in this show might be described as decorative and fine art, but also addresses human psychological ambiguity, perhaps as a metaphor for all dimensions of duality.

Fernald mixes things up in every way. Although it could be called ceramic, the work does incorporate biofriendly Janet Riggs' *Plastic* (a ceramic sculpture) for the Japanese (converting) of the piece, and a red ceramic shell, all presented on a velvet stand. The fleshy colors and rounded shapes are pretty if you can ignore an undeniable pink-out factor in the suggestion of unidentifiable art as body hair and what look like sutures. Something here demands thought, and that's one half-mile of serious art. "Discomfort" art is mostly asked because it's, well, decorative.

Equally challenging to boundaries, Chris Anderson's *Illustrations* is a series of images of Mexican postcard figures decorated with flowers, in a decade and gold. The elegant scenes depict two figures seated at a tea table in an alcove framed by mosaic friezes. Wearing makeup, pearls, and shiny undergarments, the coquettish pair look more like cruise-clubbers (or vaudeville) than hermaphrodites. Whatever, some details are too graphic for Meislin.

Large part of Kendrick Mitchell's appealing photographic documentation *Witchdoctors*—as a whole and in detail (pictured)—are the best things you see in the show. They should be recognized as artworks in their own right (Mitchell is credited,

by www.mitchell.com)

GRAND SLAM: Ronnie Norpel worked for the Phillies organization in the '80s, playing every role from left field to right field.

RONALD BARTON



[books/visual art]

TAKE ME OUT

After years of angry feelings for the Phils, Ronnie Norpel's back to rooting for the home team. **By A.D. Amorosi**

I still started with a curse, but not the one you think.

Ronnie Norpel—a local poet, painter and actress whose "fetus-memoir" *Baseball Kerosene: The Constitution River* is being released next week by Three Rivers Press—was seduced by baseball's allure at a young age. She put that passion to use, working as an outfielder for the Philadelphia Phillies from 1980 to 1988 as well as poet, spokeswoman and market researcher. "I was a make-up substitute when the Phils won their first World Series, but I wasn't allowed to work the Series because I'd left my regular-season duties early [to start my Ivy League education]," says the Warrenton, Ore. school undergraduate program alum with more than a hint of sarcasm.

After returning to the Phils from Wharton in 1994, Norpel began to feel that her hard work for the team— from removing last season's no-fly to upping the ante on corporate season-ticket sales—had gone unappreciated. "So I put a curse on them," she laughs. And as anyone keeping score in the '90s could tell you, there were certainly fewer wins working against the Phils in that dark decade.

After she left the Phils and moved to Manhattan, Norpel became a latter-day Warhol anomaly through a friendship with Puncture author poet Gerard Malanga. But she never lost her love of baseball. Ninety years later and perhaps with a twinge of guilt, Norpel

started *Constitution River*—part personal history, part novel—as a love letter to Phillies fans "to lift the curse of the team," she says. "Besides, Chase [Kerry] and I had spent several nights arguing to me: They weren't the team I'd cast the spell upon. When Charlie Manon told fans to go to church and pray for us in July 2006, I thought it was only fair to lift the curse."

Hours aside, Norpel's debut novel—"If it doesn't become a cliff, a fetus-memoir with a nod to James Frey," she says—embodies the mixed emotions that drive our national pastime. It's even got a bit of insider intrigue: She begins dating an unnamed Phillies player (in what, she says, is a fact-based part of the book). "If Phillies fans or their people read this, the young guys who," Norpel says only "I'm not saying either way."

In 2003, Norpel made it official. She walked around City Hall in a Phillies uniform, and shortly thereafter finished her book.

Not only will *Constitution River* be the guest of honor at a book party at Old City's Pace April 16, but Norpel's contribution to the Phils' *Paint the Phenom* public art project, *Phishers*, will be on display at the National Constitution Center the summer after working at the Patek Museum. (An interesting work item involved of historic synergy, Norpel says, "It's amazing what the two courses will do when you lift a curse.")

Now if only she could do something about the Sox.

a.d.amorosi@nyu.edu

► Paint the Phenom public art project launch, Mon., March 26 noon, Free Patek Museum, 480 Avenue of the Republic, 212-502-0667, patekmuseum.org

[damaged, duplicitous women wreaking havoc]

[kaleidoscope]

► tv/rvhd

Actor Jay Baruchel is having a big year: *Sleeper* Out of My League opened on March 1, *How To Train Your Dragon* opens this Friday, and *The Boromir's Apprentice* opens July 16. But you need to watch the brilliant *Undeclared* on Fox Baruchel at his rusty best. Often overshadowed by another Judd Apatow show — *Friends* and *Gein* — as the creatively canceled program, *Undeclared* (out on DVD) has its own most honest hidden under a beer-soaked veneer. It captures the uncertainty of college just like *F&O* mirrored the awkward purgatory of high school. Plus, don't you want to find out why Baruchel is a sex robot?

—Molly Siskel

► hip-hop/dance

Jump! Jump! Yeah baby, it's time to rewind the time back to 1992. At the M. Room on Saturday (10 a.m. until 11 p.m. on Fox), Dale Seymour and BoBix will be spinning all the hot and cheesy tracks from the year Kurt married Courtney, Barack nipped up the Pope photo and Dr. Dre dropped *The Chronic*. At the 1992 Party, ensure a jump or backward isn't required, but is strongly encouraged.

—Deanna Dyer

► rock/pop

Not a lot of Philly bands embrace the city's "alternative" tag, but *Pavement* does and doesn't. The pre-emo-post-emo, the with-them-head-transfusions, the change guitar-to-bass-to-keyboard combo — these guys would fit in just as easily between the *Poses* and the *Punkin' on 120 Minutes*. *Pavement* will drop their second EP this Friday at the North Star (northstarbar.com).

—Patrick Rapp

► tv show

I arrived fashionably late to the *Breaking Bad* party. I'm only on the first season — season three premiered this past Sunday on AMC — but holy mobile math, huh, it's good. Bryan Cranston is pitch-perfect as cancer-stricken, amateur drug dealer Walt, and Aaron Paul comes outta nowhere as Walt's former chemistry student turned meth-dealing con-artist. So many rich characters and complex storylines. I'm almost glad I'm behind on the series because I have so much more to watch.

—Molly Siskel

flickpick [flicks to watch]



SPLITTING ATOMS: Amanda Seyfried plays the titular prostitute in Atom Egoyan's *Chloe*

CHLOE

[B] "I GUESSE I'VE always been pretty good with words," says Chloe (Amanda Seyfried) as she describes Bob's good at telling stories, at knowing what her partners want to hear, at defusing complications and giving pleasure. She's a prostitute, and yes, her words are as crucial to her work as her lingerie. A re-examination of Atom Egoyan's *Nikobar*, Atom Egoyan's film focuses on the particular stories she tells Catherine (Julianne Moore). They meet once in the bathroom at an upscale restaurant. Chloe's seducing a man, lusting after the generic wife material, and Catherine's seduced to be sympathetic, having just determined that her own husband, David (Liam Neeson), is cheating. At the same time, her teenage son Michael (Jude Law) is behaving badly, keeping his girlfriend at his room on night despite, and because of, his mom's unhappy marriage. Still, the woman's relationship on a sexually friendly, rather, Catherine wants Chloe to tempt and lead David, to tell with him and then report on his responses. As Chloe's stories unravel, but also fascinate Catherine, it's by share a sense of injury and resentment, but also confirmation of their mutual suspicions. Catherine's gripped on her already melting heart and Chloe's on... well, it would appear to be her experience as a hooker, but maybe it's something else, too. It does help matters that Catherine is a gynecologist, that she spends her days in a multi-windowed office ducking women's secrets. It's an office designed to make anyone feel under surveillance, though Catherine's inclination toward deception does seem intense — and to mention her involvement in Chloe, who is strange and self-serving from the jump. The film — such like Egoyan's other work, from *Family Violence* to *The Secret River* — is Atom Egoyan's meditation on intimacy and trust, long and long in time, especially as these come together as stories. It's as stories that Chloe suggests we take ourselves, as well as others. Unfortunately for all the poetry and the creation of an allegory, the movie goes off like much more and with yet another damaged, duplicitous woman, weeding horror, her story turns more tedious than provocative. —Cindy Pickett



aidorinvade

Podium Anonymous vs. The world

BRAZIL!

Whatever Hawking said, it always came out sounding like Kraftwerk.

► IN THE EARLY '80s, eminent physicist Stephen Hawking and Roger Penrose found themselves in a heated debate over whether galactic electronic music would be more appealing if the lyrics were sung in Portuguese. Penrose claimed that the Doppler shift in language would be a great improvement, whereas, whatever Hawking said, it always came out sounding like Kraftwerk.

The debate remained mostly theoretical until the emergence of artist's Pseudonym (Simone), who not only sings in Portuguese (OK, "humility," "hell is fire" and "Paradise" are sung in English) but also made it their mission of film to replace the darker side of pop and culture. The lighter side of pop is wailing and screaming to handle stress.

Speaking of stress, Pseudonym's newest release on Wave Records, *Rage/Par No* (Play for Us) is a twofold. Missing, either long beat that's equal parts of electronic and simple-driven video camera. If it's a waste of a soundtrack for the mass, it's a waste of a soundtrack for the mass.

Seriously, how could you not love the band who played the lyrics "Hell is fire" and "Paradise" especially at night? "You should try" — and then actually wrote music to go with it? And "Zai da Gaiola" (a tribute to the film *Amor e Morte*) is a song that's been worth at least three listens.

Verdict:

South of the equator, talent never went so well. Pseudonym's *Rage/Par No* is a bit of a waste and it's a bit of a waste, but it's a bit of a waste. Especially at night. You should try. www.waverecords.com



Pseudonym
Rage/Par No
WAVE



LINDSAY SHAWNEE

[arts picks]

+ NY DANCE EXCHANGE

► dance

xfinity

The Community Education Center's NY Dance Exchange is a mutual-appreciation affair. New York artists travel to Philadelphia to share a bill with local dancers, and vice versa. This season's program offers a refreshing mix of performers: There's Maria Kawamura, an award-winning visiting artist whose experience includes Japanese modern dance plus a stint with German choreographer Pina Bausch. These credentials suggest she's worth putting on your radar. Also representing NYC, Con Okagakura is a male dancer who presents an excerpt from her aptly titled *The Accused State Experiments in Unstable and Shapely Living*. Our Philly entry is intrepid urban dancer mistress Myra Bazel of Scrap Performance Group (pictured), offering a sneak peek of her latest work, *Melt*.

—Dami Karrol

Run March 27, 8 p.m., EDC Community Education Center 2030 Lancaster Ave., 215.387.1811, edccarts.org



+ STORIES LEFT TO TELL

► theater/tribute

When he died, Spalding Gray left behind a journal full of tales that never made it into his repertoire of autobiographical monologues. It was from this reflection that his widow, Kathie Russo, created *Spalding Gray: Stories Left to Tell*, tracing the writer's life from high chair to suicide. Adding vitality to the words Gray never lived to speak is a group of actors and media personalities—including WHYY radio host Marty Moss-Code and local stage darling Jennifer Chiles. Russo says even though tackling a Gray monologue is intimidating, there's possibility for interpretation complement the personal nature of his texts. "He was an incredibly beautiful writer," she says, "who was able to convey universal themes everyone has experienced."

—Josh Hinkston

The Show, March 25-27, 8 p.m., 825, Philadel Ensemble Arts Center, 215. 594.3333, [ensemblearts.org](http://www.ensemblearts.org)

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► rock/pop

✦ MILES KUROSKY

Six years of behind-the-scenes waiting, alas, Swedish fans can't sink right into *The Desert of Shallow Effects* (Major Dome) like the couch they've had since college. Miles Kurosky's first solo effort is filled with all the biting melodies and sophisticated instrumentation we'd expect from his former band, but with just enough new observations, lyrical twists and vocal innovations to keep it fresh. Kurosky brought in former bandmates to engineer and play, and they've got good right up to gorgeous tracks like "An Apple for an Apple." And as we checked, he's taking Beatlesque requests into a file.

—Lari Hill

First: March 25, 8 p.m., \$10 Johnny Brenda's, 1231 N. Franklin Ave. **R17-435-6880** johnnybrendas.com

► indie pop

✦ LOVE IS ALL

This Swedish five-piece is neither romantically idealistic nor as simply sappy as its moniker might suggest, but *Love Is All* pretty darn lovable nevertheless. Two *Thousand* and *Five* injuries (Polyvinyl), the late '80s indie string of exponentially expanding album titles, found another downy sword of punky punky playfully tunnel-visioned pop. Special high marks go to the Sits-y-clatter of "Dust," the nimble, who-jazzy bounce of "Early Warnings" (which catalogs part of a few of the troupe's parties) and killer ball-bubbly post-breakup plaint "Less Than Thrilled" — but for real, man, it's all love.

—K. Ross Hartman

First: March 20, 7 p.m., \$12, with Jaybirds and The Eels at the Warbel, 601 Franklin Ave. **R17-435-6882** eelslivefirst.com

► rock/pop

✦ LAWRENCE ARABIA

Even for such a huge payoff, it's a long wait. After gladdening through eight albums but without much pop-rock-dance or their signature outing *David Derringer* (Hip Rock) Kwei rackets Lawrence Arabia unleash "The Street Is Too Hot!" — with its "70s rock guitar lead, authentic gang vocals and retro city-music video." All my neighborhood neighbors have moved away," jones singer James Mink. Well, dude, if you'd opened with this, maybe they'd have stuck around.

—John Debes

First: March 27, 8 p.m., \$14 all ages, with Viceroy and Silver Street, First United Sanctuary, 2728 Chestnut St. **R17-435-8848** r17productions.com

► hip-hop

✦ LAST EMPEROR



Just when we were starting to look for his recording career on the side of a milk carton, longtime Philly MC Last Emperor is back with a mixtape. Science Team — do. This release is the first of several new projects, including a solo album and collaborations with some of underground's sweet talent. To celebrate his return to glory (hip-hop's moving to the City with some other fun rapper-type folks).

—Dustin Dyer

First: March 20, 8 p.m., \$10-\$12, with David K. Rock FM, Suburbanite, 4301 Spring Garden St. **R17-562-8808** subcitylive.com

► album review

✦ TRESSEL IN

Somebody: Boy Datch Tressel is a citywide special when his band plays *The Blocking* (March 26). The dude deserves your congrats. His shonen-rocky five-piece just dropped an album steeped in the working-class grit of coffee shop in foregone years and the puny canyons of downtown *The Replacement*. Catchy stuff. **Witty:** *Iron On* "Stolen Girl" he grows, "file and my bank account, we're doing just fine" except for the fact that he's in both employments. "In the coming shadow of 'Brother Blue,' the loquacious cover band demanding, 'November Rain' and yet it's 'Jesus Christ' that's the greatest, concluding, 'The road to hell is paved with loudmouths just like me.' **That's the other thing:** Self-facing Catholic guilt is a big part of David Hill's Tressels, most notably moving through anti-meditation "Don't Look Down." He'll need that drink, so do listen. **Catch:** the word across, to ease the tension.

—John Debes



✦ Tressel In
Boy Datch Tressel
Self-facing Catholic
guilt is a big part of
David Hill's Tressels,
most notably moving
through anti-meditation
"Don't Look Down."
He'll need that drink,
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ease the tension.

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(music picks)

+ WYE OAK

► rock/pop/folk

xfinity

Baltimore folk-pop duo Wye Oak knows when to get pretty and when to go full-on-groove. Jenn Womer and Andy Stack made bold statements with 2009's *If Children* and 2009's *The Knot* — two albums adored for their resonating track melodies and artful production details. The quiet stuff was alluring, the louder and sweeter parts were riveting. For their new EP, *My Neighbor/My Creator* (Merge), they've turned the nose-over-to-outside producers for the first time — Chris and Mickey Presland of Daw, among other rock projects — and the result is something more layered and anxious, but not over-complicated. "Sunlight" is a fist-out rocker and "I Hope You Die" is a wonderfully dark nine-opus. Only the voice of "That I Do," a spooky favorite from *The Knot*, is taken too far down the studio bunny hole, with a waltz, swirling ambient cinema and a ghastly drop-bop verse dropped on top. Risky, you don't have to try so hard. —Patrick Regan

Set, March 28, 3 p.m., \$16, with *Slimecrust* and *Hospital Ships*, Johnny Knoxville's, 1501 N. Franklin Ave., 677-423-9900, johnnyknoxville.com.



+ SUGAR TOWN

► rock/pop/showcase

Not remotes. Remembrances. For their new *Flare And Serious Side Effects* (Glar/Soulco), improbably creative Philly dance duo Gemini Wolf told some friends to turn their songs inside-out. Adam Sporkle's band and the quirk-bait "I'll Take U" as a Gang Gang Dance game-plan hustle. "Wick Edict" becomes a glitchy ambient experience at the hands of William Fields. Billie stretches out the heretofore broody "Skateout Spg Yea" to eight doom-funk-tastic minutes. Equally deconstructionist is newcomer Aliza Taylor (pictured), who joins GTW on this month's Sugar Town bill. The Girls Rock Philly show distills pop down to keyboard loops, hypnotic drums and her honeyed, Mary Turney-esque vocals. —John Vettese

Set, March 27, 3 p.m., \$1, with *Omara Wolf*, *Atta Boyz*, *Little Rich*, *Boomer* and *DJ Jon*, Theater, 3520 South St., 215-545-0437, omabrothers.com

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FIVE SHOWS THAT RULED SXSW 2010

Quest! (March 18, *Cher Up (Cher's)*) ▶ This was a new look for the beloved Portland garage-rockers: husky adios, Rockwood deleted (ROSW's short sets favor simplicity). Waiting on his guitar and standing on his legs, Sean Costello belted positively enraptured to the rocking out in the open air. *Quest*, of course, killed it on drums.

Superchunk (March 18, *Cinder Story (Courtney's)*) ▶ World got twisted around early in the show's second special guest, kicking off the Merge showcase was the label's flag-bearer, Yes. (Also: Duh.) Waiting to get in, I tried to explain to some St. & Elm fans who Superchunk is. They named their favorite *Zeus Demolition* movies. Inside, the Chuck wheeled them in a tight set that started with "Throwing Things" and ended with "Hyper Kough."

Best Coast (March 19, *Miss Kinetic*, March 20, *Barbours*) ▶ Shepherd of the weekend's L.A. singer-guitarist, Bethany Cosentino's pretty, infectious garage rock drew the indie veldt 1 caught two of the band's eight or 10 KCRW shows. (In an occasion), and even as her voice turned to growl, we bought what she brought.

Hale (March 19, *Dirty Day (Bert)*) ▶ "I'm doing this for me, not for you. If you like it, great. If you don't, suck it." Courtney Love's never been the clearest voice in the music, and she hasn't exactly been hewing her shape over the last decade, but Miss World can still rock like she wants to. Apparently, for a couple days in Austin at least, she wanted to. Love turned some heads, called them Blake and



put on a few hands-on-the-back shows. In a club smaller than what's played in forever, probably, Love and co. played through some new material, including a sloppy version of the new "Skanky Little Bitch," and some old ones, like "Doll Parts," which, thanks to her smolder-out rage, sounded appropriately gritty. Playing that song, she told us, was a selfish act, her only motivation that she wanted to please the crowd (which included both Matthew McConaughey and Norwood's Herman Serrano). The between-song banter was a laundry list of complaints, angry declarations and a little bit of sad Bottom lip service to Brett Helman. So weird. Like she took it. Love more than how put on a remarkable rock show.

Slow Club (March 20, *Lennards*) ▶ Cute-as-a-bug British folk-popgers Rebecca Taylor and Charles Watson, a husband-wife duo about getting old and getting dead, but they play it with such goofy street-busker gusto you just don't dwell. A fragrant, bubbly way to say goodbye to Austin.

—Patrick Rapp

Headliner photo: Lee Anne from SXSW 2010 via copyright/retrophoto.com

ONE TRICK MIND

▶ JJ "My Life"

It's hardly the most sensitive moment on JJ's LP 3—but the disaffected sophomore outing (*4/11*) was a single from these often experimentally accessible Seattle—



but there's something hauntingly resonant about this song (set a 2008 single by The Current that makes it more than just a Johnny Adams-sounding WTF hearing that reads out-of-the-blue). Continuing with their LA before fascination (about it, the "Lullaby" sampling of "Zentored" "Tobacco"), JJ drops Wes's anti-fused chaos dreams nothing but breeding plans and (in a kinder's basic), reversed track of an album, setting it on the blurry path—...and it's legitimately chilling. Of course, in the final seconds, they had to throw in a sense of JJ's circa-2000 habit: home hit "Around the World (La La La)" and rockers performing from an impromptu manic broadcast pop-up at closing. Spoilers: ...
—K. Ross Hoffman



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Mary Lou Williams



Cecilia Smith



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項目	金額
1. 基本情報	
1.1 氏名	山田 太郎
1.2 性別	男
1.3 年齢	25
1.4 職業	会社員
1.5 住所	東京都中央区
1.6 電話番号	03-XXXX-XXXX
1.7 Eメール	xxxx@xxxx.co.jp
2. 経歴	
2.1 学歴	東京大学 工学部 卒業
2.2 職歴	2018年 株式会社ABC 入社 2020年 株式会社DEF 転職 2022年 株式会社GHI 転職
3. 収入状況	
3.1 年収	約 800万円
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Diagram illustrating the hierarchical clustering of four states based on the distance matrix. The dendrogram shows the following structure:

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 - Sub-branch 1: Splits into two nodes, one labeled "(7) Northern Iowa" and the other labeled "(8) Michigan State".
 - Sub-branch 2: Splits into two nodes, one labeled "(9) Michigan State" and the other labeled "(10) Michigan State".
 - The right branch splits into two sub-branches:
 - Sub-branch 3: Splits into two nodes, one labeled "(11) Michigan State" and the other labeled "(12) Michigan State".
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> AFTER CARRYING THE only torch for close to 20 years near 40th and Chestnut, Thai Singha House opened its second location, a fancy takeout near Rittenhouse, last spring. Though this spot—roughly the size of a high-school locker, often made-to-order dishes, they're not what cause giggles of lunch-hour waiters to sneeze up on 20th, their take to Village Whiskey. The grab-and-go menu includes a \$10 Thai House's 3-piece—\$44 a special, offered weekdays from 11 to 3. They serve up a satisfying selection of pre-prepared dishes for \$6 each, too (except Hell-in-a-Jail). But can you really get by on this for less than a pack of cigarettes?

Carefully Dining that visit, I made up (but it's a bit) behind with a stack-up of Bangkok street food, dragging out for up to 10 minutes (actually enough to feed more than four people) and a couple of drinks for less than \$20. My favorite from this local seafood chicken, with creamy, saucy spicy red and any paste/coriander milk base (baking mold chunks of breaded, crunchy bread crumbs, fried onions) of the best-tasting slices of old pepper. A variety of dishes of copycat of a sliced into take-polyestered cakes and a variety of veggie (carambola, zucchini, cauliflower, snow peas, baby corn, mushrooms) was a light choice, considering many of the best ones are packed up on fluffy white rice.

The shrimp-pod Thai with peanuts, bean sprouts and well-done tofu of \$10. Was too heavy for my taste, lacking that spicy fish-sauce flavor. But, the chicken, which is the most popular Southeast Asian noodle dish in America. Best chicken, done up with a fried sweet basil, pepper, onions, finely sliced garlic and a chili sauce drizzle that's enough to kick each plate of food, was big on flavor though some of the spice was tinged by that rice underbed (chick it up before time).

While a second drop-in to a salad in an outdoor garden compartment—a Cilantro-coriander-basil-mint stir-fry—wasn't yet another \$6 winner, a sticky chili shrimp, whose meat of succulently jelly-like bannocks (baked bread) pepper, added a satisfying crunch to a healthy, healthy Thai salad craters. Next it down with a dose of Focaccia. That too—the chef's packed with enough sugar to power a riding mower—and you'll be happy you waited in line.

(drew.lazar@poststar.com)

UP IN THEIR GRILL: Slow-cooked, grill-marinated octopus, char vegetables is one of many strong, homely Latin dishes at Edgar and Kimm's Aventura.

REAL SANTITAS



(review)

HOUSE RULES

Aventura serves home-style cooking you can't get at home. By Trey Popp

AVENIDA | 7492 German Road Ave., 305-365-6852, avenuarestaurant.com. Tue.-Thu., 4-8:30 p.m.; Fri.-Sat., 4-10 p.m.; Sun., 4-8 p.m.; closed Mon. Suggestive adults, \$6-10 appetizers, \$6-10 entrees, \$14-22 desserts, \$4-16.

Even if the chef's weren't married with children, or the bar had more than six or seven wooden stools, or the dining room's stone hearth weren't built blackened with soot, Avenida would still live as much like somebody's home as a restaurant.

The woman who greets you at the threshold is the same one who'll make your dessert. The young man with an order pad acts less like a waiter than a free-on-appreciation, the kind whose friendly has earned him the right to poke fun at paymaster and patron alike. The stone place is casual on account, unvarnished the heat and granite all the way through. You get the feeling that if someone not down to dinner with a dog at his foot, chef owners Edgar and Kimm Alvarez would be less likely to deliver a lecture than to head home.

Between them, the Alverezs have cooked from one end of Philly's food spectrum to the other—whether you define that in terms of cuisine or culinary station. Striped Bass and Bunsen Roast show up on their coffee-table menu, as does the Black Sheep Pot and Duck Street Roasting Company. For Avenida they

went to go back to Edgar's Guatemalan roots, reuniting the plain-potato fare that was the color and spirit of his life as a child.

Mt. Airy's old One-Bean Cottage Cafe gave them the ideal place. They painted the walls the color of tangerine peels and egg yolks, scattered soured-milk bean-a-dre about the first floor, and let the 19th-century stone dwelling do the rest. The place feels like a home because that's what it was built to be. And as new tenants have made it the crown-right-down is a kitchen set of whitened wooden fixtures that look like marmoset bunkers on the way to a yellowed mangle display. If you never hear bought questionable craft art on a holiday trip, but I'll bet your mother has.

So your server may lose a marky slung toward the little trumpet-pipers. Or maybe he'll test himself to a drink credit on whether there's any reason a non-vegetarian should try the lentil-less tempeh. (PHE And miss the short ribs? No way? The whole type-less production may kill you into low expectations for the meal. After all, how good can home-style Latin food be if Jose Alvarez has been rubbing your palate with entrées small-plate creations for the last couple years?

The answer is very good. Avenida is about affordable meals served on fine plates, not lunch/dinner or post-glutton, but the Alverezs do it with uncommon focus and finesse. Don't slump on appetizers. Slow-cooked octopus sits blasted with tomatillo poke through a cooling bed of watermelon. Corn, poblanos, pork



MORE FOOD AND DRINK COVERAGE AT GOTWINEP.NET AND TICKET

How good can home-style Latin food be? The answer is very good.

al dente black beans achieve a perfect three-way balance under a just-drippy-enough queso fundido. Already you're having trouble sharing the very shareable portions.

Ceviche is not an apparent strength, permeate-stuffed green chiles might elevate cheap white fish to a Mexican street stall, but rich rubs of sautéed garlic beans deserve something less dramatic. So stuck to the stuff cooked with actual heat. Short ribs fall off the bone into a vivid taste the color of coffee grounds, with just the right level of chocolate-y bitterness both for the lush strands of meat and the pair of sweet corn fritters on the side. And here's where the waiter is wrong: It's the vegetarians who shouldn't miss this plate, because these lamb papusas — brightened with orange juice, of all things — are so good that you could just as well consider the short ribs at the item at fiddle.

Or ask for a couple of them to go with the el hacha, which is billed as an "Ecuadorian brazil steaks" but is really a down-home creation of time-apsed manager stock to which the culinary used is as noticeable as the final. That is an outstanding way of the "everything steve" variety — plantains, shrimp, scallops, peppers, potatoes — just the kind of thing you can imagine Edgar's mother and aunts dressing about when they tired of plating chicken on his grandmother's bench.

Arcadia's big selection was less exciting, but by no means mere filler (except for the bowl of plain white rice that accompany a few of them, which are just that). There are two standards: Chicken markets is a beautifully herbaceous and beautifully glossy quarter half robust of bay leaves and the banana bread is roasted in, with a mild gazpacho-salsa ancho chili kick that bames on the tongue to a lasting finish. Would something richer? Go for the pork ribs. A mound of smothered pork shoulder is topped with just enough tomato-based sauce to cut through an array of fat, and enough pulverized peanuts and sesame seeds to layer on another. And sitting opposite that flavor bomb is a swany egg and no cheese that could hardly be more delectable if it were whipped with butter.

Amelia Dietrich has a firm grasp on dessert. Her banana layer cake is an unexpected surprise — and another credit to a server who didn't man with a single recommendation — but nothing's likely to top the sauté chili brownie. No sweeter than it needs to be (there's no cream for that), it packs a huge wallop of chocolate that's chased down the throat by an exquisite celebrated espresso drizzle. On second thought, maybe the waiter did mean up. He could have recommended ordering two.

True to the Avenue's family-friendly name, there's no restrictive children's menu — plus enough Caribbean-style cocktails to leverage those kiddie-quadrants orders into a three-magic playdate. But don't let the whole family-style thing fool you. Arcadia may be serving dinner on the same Bora plates you use at home, but that's the kind of home cooking that merits going out for.

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meal
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feeding frenzy
By Drew Lazor



• NOW SEATING

Deini's | Deini Climen, who owns long successful restaurants in Queen Village and Fifer Square, is now at NoLibs with Deini's No. 3. The food at this spot, which, like the QV original, is BYOB and does not accept reservations, follows the same known-and-loved Deini's formula — grilled seafood and meat, fresh, fluffy pasta, hummus, kabu phosouh, more. There's room for roughly 45 heads inside, including high-top seating at the open kitchen counter hours Mon.-Thurs., 5:30-10 p.m., Fri.-Sat., 5:30-11 p.m., Sun., 5-10 p.m. 344 N. Second St., 215 302-4350

BOO! | You've got what many consider to be the city's best burger in your arsenal. What's next? Make it smaller! That's what Erik and Maggie Wasserman, owners of Range, have done with 500° Range chef Matthew Zagorski designed the burgers for this spot: serve compassion to the weak Rittmanhouse destruction, relying on the same Earsell beefhead as the Season Range burger for the 5 S-sauce pattern, as well as the same bun baker (the NEA's Wild Flower Bakery). The cocktail-to-order 500° burgers, however, are both cheap (\$4.75-\$5.75 for sandwiches alone, \$9-\$12.50 for combos with fries, soda and milk shakes) and meant to eat, as the spot is a fast turnaround operation. (The restaurant's named for the two-man grill's optimum temperature.) For pace, check out cypripedium, the shot, category: Openings 2504 Sansom St., 215 568-5000, 500degrees.com

• LITTLE LITTLES

Here's news for all y'all coffeeheads: Early April should see the opening of **Roast Coffee** (430 S. Second St.), which'll feed/brewage info to Headhouse Square from **Bobby Logan**. He'll be brewing **Thompson** — **Unleash** is the name of the brand-new tea bar and café **Kashif Ahmed** looks to open next week at 308 S. 44th St. • **Dupe & Chives Tea Cade** (702-038 Fifth St.) should open by May offering a wide variety of loose-leaf teas. Owner **Kylie Teal** will also serve light fare. • **Mugshot**, which has locations at Fairmount and Market, will open a third shop at 2033 Girard Ave. in Brewerytown, this June

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WHAT'S COOKING



Oyster Shucking Contest at Oyster House Sea. March 27, 3 p.m. - 3 p.m. ► Nimble-fingered shell poppers can show off their skill during Oyster House's first-ever shucking contest. Professional and amateur competitors will face off for a chance to win \$500 cash and a \$100 gift certificate to the restaurant, respectively. Hungry on-lookers will earn the true prize, though, as the final products will be passed through the crowd before each matchup. A picnic of Dock Street's West of Center Park Ale will also be poured on a pay-as-you-go basis. *Oyster House, 1516 Second St., 215-567-7883, oystershousereally.com.*

Celiac Awareness Dinner at South Sea. March 26, 4:30 p.m. - 8:30 p.m. ► For those with celiac disease — an intolerance to gluten in food — dining out can be harrowing and complicated. At South Sea's Celiac Awareness dinner, though, you can be sure that everything served will be both safe to eat and delicious. Chef Michael Chavira plans on serving celiac-course meal featuring dishes like country-fried chicken, wild striped bass, wild bone chicken and tempura tofu. There will be a full gluten-free kids menu available, too. A portion of sales will benefit the National Foundation for Celiac Awareness. *South Sea, 775 S. Front St., 215-271-9700, sseadinner.com.*

Passover Dinners at Zohar Mos. The March 28-April 4, 5 p.m. - 10 p.m. ► Chef Michael Solomonow will celebrate Passover this week with traditional Jewish dishes, along with a few of his own interpretations. Check out the meat-and-matzo balls with black garlic broth, beef lettuce with chorizo and onion-leeked brisket. For dessert, buttery matzo balls with red wine-spiced ice cream. *Zohar Mos, 337 S. Jones Road, 215-625-8300, zoharrestaurant.com.*

Seder Dinner at Supper Mos. Tue. March 29-30, 5 p.m. - 10 p.m. ► Supper at Moser's March Passover plans on putting out a multi-course Passover menu with a family-friendly vibe. The card includes old favorites like chicken matzo ball soup and crisp potato latkes, plus a roasted 40-ounce garlic chicken and beef brisket prepared using Passover's mother's recipe. Your meal includes dishes for the table, herb focaccia, and three courses, including dessert. Kids under 12 are welcome, too, for half-price. *Supper Mos, 337 S. Jones St., 215-532-8360, supperphilly.com.*

—Alexandra Hirschhorn

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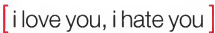
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